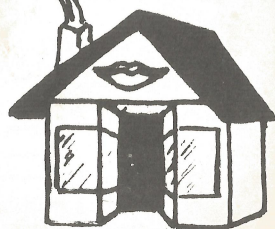
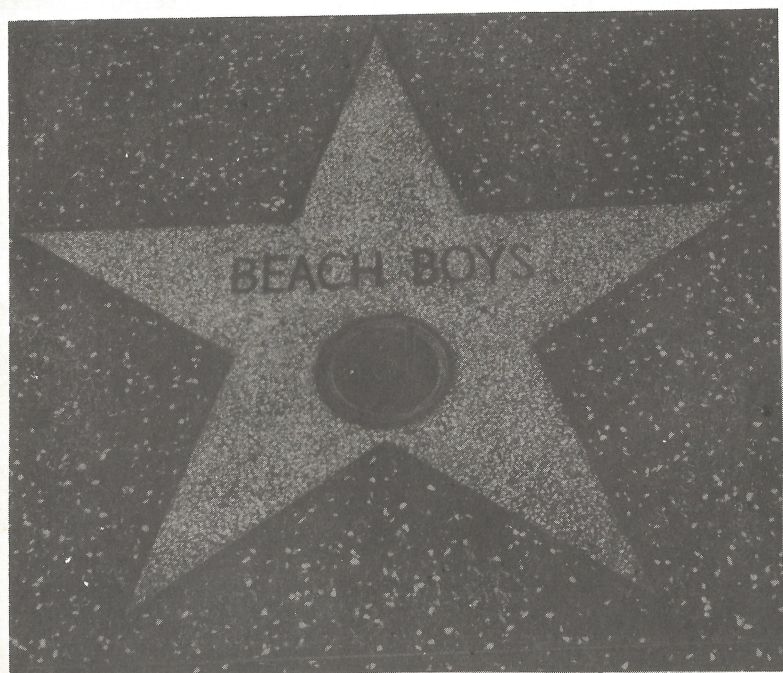


BEACH BOYS STOMP

32

August 1982



BEACH BOYS STOMP - AUGUST 1982

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(* includes airmail)		

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EDITORIAL

Welcome to all new subscribers, and I hope you will all be able to attend the Convention in September.

Unfortunately this will be the third Convention since we've had a new Beach Boys album. However, by September Carl's new album YOUNGBLOOD should be released (hopefully).

The Beach Boys STOMP 4th Convention is to be held on the 11th September at the Harrow Leisure Centre, which has very good amenities, with food and drink available throughout the afternoon. Good parking facilities and if you get bored, which is highly unlikely, you can always go for a swim or play a game of squash.

An added bonus will be the 6 ft screen so that everyone gets a good view of the videos. There will be tables available for selling and trading, but please contact me before-hand in order that it can be arranged. A fee will not be charged but we ask for a donation for the raffle. The more prizes the better.

Back issues available are 3,25,26,27,28,29,30,31. at 85p each. Remember to send S.A.E. if you want replies to letters. SEE YOU AT THE CONVENTION...

...MIKE

SUBSCRIPTIONS

ALL CHEQUES, POSTAL ORDERS AND INTERNATIONAL MONEY ORDERS MUST BE MADE PAYABLE TO BEACH BOYS STOMP. PLEASE REMEMBER THAT IF YOU WOULD LIKE A REPLY TO YOUR LETTERS TO ENCLOSE STAMPED ADDRESSED ENVELOPES. PROMPT RENEWALS ARE APPRECIATED. THANKS.

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RECORD NEWS

By the time you read this Carl's second solo LP YOUNGBLOOD should be out in the USA. There is no date for release in this country as yet. It seems that CBS will test sales in the States before deciding whether to release it in the U.K. The only details on track listing available at the moment are that there are 10 tracks, the title song is an oldie originally recorded by the Coasters, 7 tracks were co-written with Myrna Smith and the album was produced by Jeff "Skunk" Baxter.

The following are reissues and compilations released since the last issue of STOMP.

BEACH BOYS PARTY - US CAPITOL N 16272 (mono only): This is one of the most important reissues of an original album if only because of the demand for it. Unlike previous US reissues it has all tracks that were on the original. The sleeve is similar to the UK original (single sleeve) except that the small snapshot pictures are missing and are replaced by a 'blown up' version of the volley-ball pic. from the back sleeve of the original album. Available from HMV Shop, 363 Oxford Street at £5.79, and on mail order from Record Corner, Balham for £4.99 plus postage.

The following two albums are compilations recently out in the USA available from Record Corner at the prices shown (exclusive of VAT).

SUNSHINE DREAM - CAPITAL SVBB 12220 £6.99: Mainly sixties material with the recently successful (in the USA that is) Beach Boys Medley. Although nothing different about the recordings, an interesting point is the excellent innerspread photos. Ten snapshot size pictures in colour and only one of which has previously been seen in black and white.

BE TRUE TO YOUR SCHOOL - CAPITOL N 16273 - £4.99: It contains tracks not included in the ENDLESS SUMMER, SPIRIT OF AMERICA and SUNSHINE DREAM compilations. Reviews and track listing of both these albums are on page 6.

There is yet another European issue of the CANDIX CUTS available and simply called The Beach Boys. Released on TELDEC (European Decca) on the PROFILE series no. AL6 25056 for the record and CL4 25056 for the cassette. I recently saw one at the HMV Shop for £4.49.

Boots the Chemist were giving away Beach Boys albums to customers who purchased two products of Coppertone. The offer ended at the end of July but those lucky enough had the following LP track listing: Do It Again, Cottonfields, I Get Around, Surfer Girl, Help Me Rhonda, You're So Good To Me, California Girls, Do You Wanna Dance, Darlin', Then I Kissed Her, Good Vibrations, I Can Hear Music, Heroes and Villains, Barbara Ann. Sounds great!!

Finally, another BEACH BOYS Medley has been reissued from Adrian Baker. Originally released in 1980 as California Gold by Gidea Park by AERO, it has been reissued as Beach Boys Gold Part II by Gidea Park on 7" no. POLO 22, 7" picture disc no. P POLO 22 and 12" no. POLO 12-22. There is a great single out by Strawberry Park called Summer is Coming/Beach Party on no. SON 2245 which is getting quite a lot of airplay and definitely worth a listen!

...TREVOR

CONVENTION 1982

ORGANISERS: Roy Gudge
Mike Grant

DATE: Saturday, 11th September 1982

ENTRANCE FEE: £2 PER PERSON

TIME: 12 noon - 5.30 pm

VENUE: Harrow Leisure Centre, Christchurch road

The centre has adequate parking facilities, and there is the Harrow & Wealdstone Railway Station nearby, as you can see on the map on page 5. For those who attended the 1980 Convention and can remember the location, I have marked it for your guidance.

<u>TIMETABLE:</u>	12.00 - 12.10	Introductions
(approximate)	12.30 - 1.00	Quiz
	1.00 - 2.00	1st Video session
	2.30 - 3.00	Auction
	3.45 - 4.45	2nd Video session
	4.45 - 5.30	Raffle
	5.30	CLOSE

Food and drink will be available in the Leisure Centre. As in previous years, we ask that you wear a name badge, for easy identification, and it cuts down any communication problems. So please either stick a piece of paper on your t-shirts etc. or make a badge with your name in big letters (don't be shy, you'll be surprised at how many names you will be able to put to faces, I found it very good in previous years).

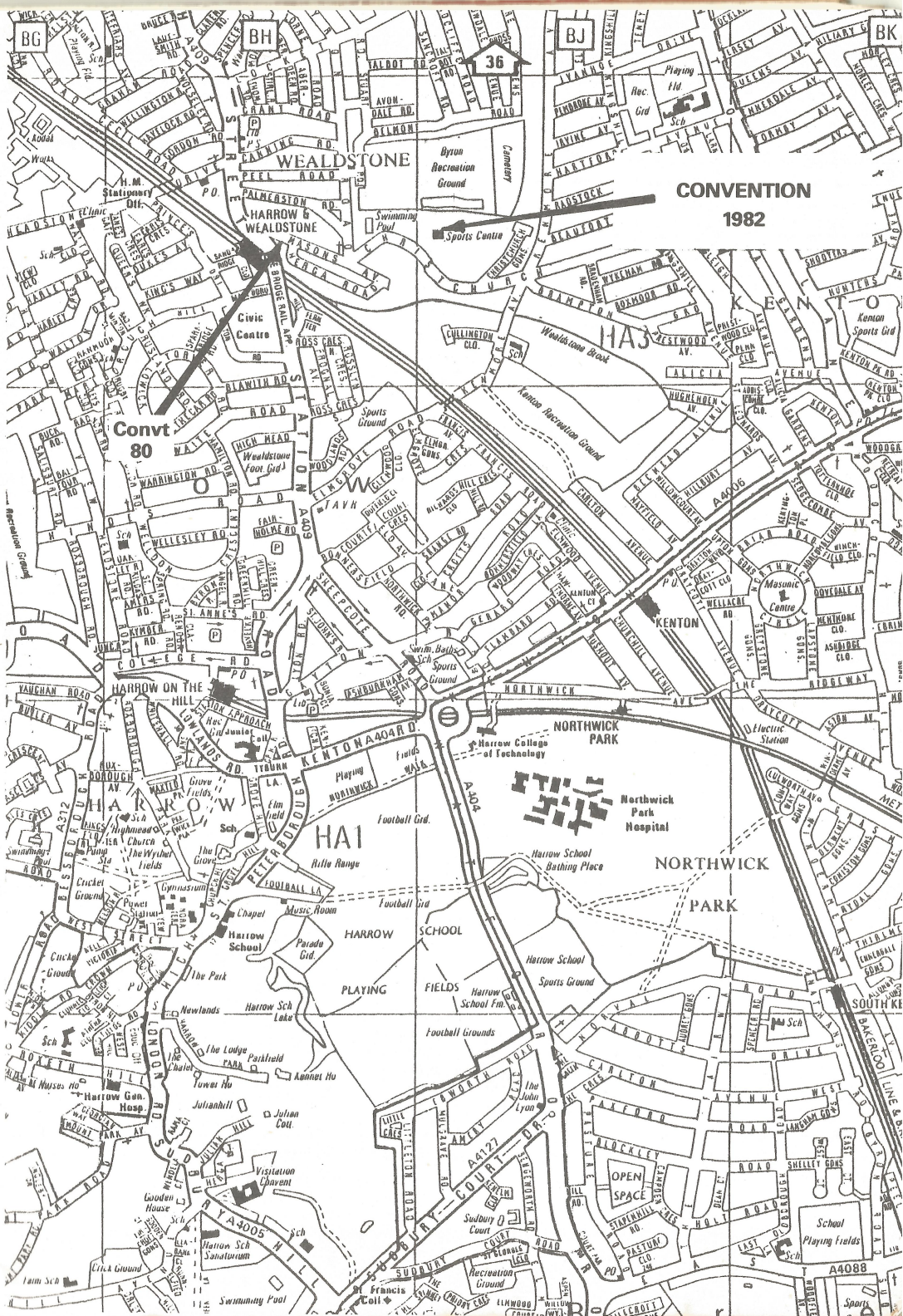
As you can see from the timetable after the intros there will be a quiz, which apart from interesting should be a lot of fun,

The raffle and auction are somewhat larger than in the past, and the following is a list of those we have already, and hopefully more will be added to that list by the 11th Sept. If you would like to contribute to the prizes (reimbursement can be arranged if required), please write to me at 42 Frensham Gardens, Lower Bourne, Farnham, Surrey, GU10 3NY. If you would like something auctioned, then providing it is suitable, set a minimum bid, and anything above that will go to the magazine. Obviously if there are no bids the article would be returned.

RAFFLE AND AUCTION LIST (Raffle prizes are up to 34. Auction items start at 35)

1. Beach Boys and the California Myth by David Leaf
2. Here Comes The Night - 45 DJ Reservice Promo
3. Surfin' Safari/409 US picture sleeve
4. The Surfer Moon/Humpty Dumpty - Bob & Sheri Collectors Vol.1
5. Almost Summer KRTH 101 version promo 45
6. Assorted US Capitol 45 pack
7. Assorted US Capitol 45 pack (but different selection to item 6.)
8. 1978 Beach Boys poster
9. 1976 Concert programme
10. Pet Sounds magazine
11. American Summer double LP
12. Here Comes the Night US blue vinyl 12" promo
13. American Spring LP UK (Tree cover)
14. Here Comes The Night 12" US black vinyl promo
15. Carl Wilson Hold Me US 12" promo
16. Le Grande Storia del Rock inc. Beach Boys tracks (Italian LP)
17. The Works (double promo LP) includes Child of Winter
18. SMILE front slick - Collectors series Vol.4
19. MIU album signed by Mike Love
20. Surfs Up - The Beach Boys on record by Brad Elliot
21. Brian Wilson Rarities LP (Australian)
22. Medley 12" plus 3 45's (French)
23. Various Beach Boys stickers
24. The Beach Boys by Byron Preiss
25. LA LIGHT ALBUM picture disc
26. The Flame LP with poster
27. Beach Boys jumper
28. Mike Love signed and framed photograph
35. Deluxe Box Set US
36. Stack O Tracks
37. Mike Love solo album LOOKING BACK WITH LOVE signed
38. American Spring singles, Good Time, Mama Said and Shyin' Away
39. American Spring album UK gatefold sleeve
40. WILD HONEY album signed by all the group
41. Sound of Free/Lady (juke box)
42. The Beach Boys and the California Myth signed by David Leaf

...ROY



REVIEWS

BE TRUE TO YOUR SCHOOL - CAPITOL NL6273 (US issue only)

Side one: Be True To Your School (single version), In the Back of My Mind, In the Parkin' Log, Surf Jam, Car Crazy Cutie; Side two: Amusement Parks USA, Carl's Big Chance, Custom Machine, Stoked, I'm Bugged at My Ol' Man.

Rumours filtered through prior to this album's release that there might be some rare tracks on it, so when it arrived it was very disappointing to see the track listing. In fact, the album is a gathering of tracks previously omitted from US re-issues. The single version of Be True To Your School appearing for the first time on a US album. However, in its favour is a nice 1963 photo on the sleeve and also it is mid-price. Also available on the same series is a re-issue of BEACH BOYS PARTY in a single sleeve. Both albums are obtainable from Record Corner, 27 Bedfordhill, Balham, London for £4.99 plus 60p inland postage.

SUNSHINE DREAM - CAPITOL SVBB 12220 (US issue only)

Side one: I Can Hear Music, Here Today, Darlin', Caroline No (without dogs and train noises), Aren't You Glad, Good Vibrations; Side two: Wouldn't It Be Nice, Friends, God Only knows, Vegetables, How She Boogalooed it, There's No Other (Like My Baby); Side three: Heroes and Villains, All I Want To Do, Wild Honey, I'm Waiting For the Day, Cottonfields (20/20 version), Then I Kissed Her; Side four: Sloop John B, Be Here in the Mornin', Bluebirds Over the Mountain (20/20 version), Keep an Eye on Summer, Do It Again, The Beach Boys Medley.

In the early to mid '70s all the Beach Boys albums from PET SOUNDS to 20/20 went over to Warner Brothers in the US and were re-issued in various double packages; PET SOUNDS and CARL & THE PASSIONS (SO TOUGH), SMILEY SMILE and FRIENDS, WILD HONEY and 20/20. Consequently double album compilations ENDLESS SUMMER and SPIRIT OF AMERICA featured pre-PET SOUNDS material (with the exception of Breakaway). But now all the post-PET SOUNDS tracks have gone back to Capitol and SUMMER DREAM has been issued to complement ENDLESS SUMMER and SPIRIT OF AMERICA. It's an interesting selection with All I Want To Do and How She Boogalooed it being surprise inclusions. Brad Elliott assisted with the compilation. The Beach Boys Medley appearing on a US album for the first time. But why did they miss out Celebrate the News? Nevertheless, I found it a very enjoyable selection of songs to listen to and the photos in the inner sleeve are very good indeed. But surely Capitol have one or two unreleased songs in their vaults that could have been included? Also, if the album is as successful as the aforementioned compilations we could have a long wait for the next new studio album. Again, this can be obtained from Record Corner for £6.99, plus 60p UK postage.

CALIFORNIA COLLECTORS SERIES VOLUME THREE - EP

Side one: Gonna Hustle You - Brian Wilson, Don't You Just Know It - Brian Wilson, Hide Your Love Away - Jan Berry; Side two: A Teenage Bat (Why Must I Be) - a Jan & Dean recording session.

Vol. 1 & 2 in this series were only rumoured to have been issued. Vol. 1 contain Brian's Gonna Hustle You and some sixties Jan & Dean related songs. Vol. 2 is supposed to feature some rare Fantastic Baggys songs including an alternate version of Debbie Be True. However, Vol. 3 is the first one I've seen and it is well worth getting one of the limited edition of 500. Gonna Hustle You is the song Brian gave to Jan & Dean that evolved into New Girl In School. This version is obviously Brian's demo with him singing lead and what sounds like the rest of the group doing the backing. Don't You Just Know It was released as a Jan Berry solo single but was a duet with Brian. Here it's just Brian singing the song before Jan added his vocals. Hide Your Love Away is the Beatles song recorded by Jan prior to his motor accident. A Teenage Bat is from the JAN & DEAN MEET BATMAN sessions. The sleeve says its similar to Ricky Nelson's Poor Little Fool, but it sounds more like A Teenager In Love (A teenager in bat as Jan says) to me. Altogether a fascinating release and it comes in an effective picture sleeve with information on the back. See the adverts section if you want to get hold of a copy. There should be some on sale at the Convention.

MIKE

"A CUTE LITTLE SOUND..."

- The story of the Honeys & American Spring

1: Three Surfer Girls - the Honeys 1963-69

Basically, the whole thing was Gary Usher's fault. Diane Rovell recalls, "Gary was dating my cousin Ginger. He was friendly with Brian, and he came over one night, saying 'I want to take you to see this group called the Beach Boys.' They were at a place called Pandora's Box in Hollywood". The date was October 1962 and the band - of who Usher gave the impression of managing - were already local favourites, threatening to break nationally with their first release on the Capitol label, "Surfin' Safari". The invite was sufficiently all-embracing to enable Diane and elder sister Marilyn to tag along and, doubtless aided by Usher's standing in the LA music scene, the quartet secured a front-row table, a manoeuvre a generation of Beach Boys fans have come to view with decidedly mixed feelings...

During a break in the band's set, bass-player Brian Wilson diagnosed imminent dehydration, noted his pal and collaborator Usher amid the throng and asked one of the three girls at the same table for a slug of her hot chocolate. Even back in those days, Brian was never blessed with the best possible timing, for at that moment the rest of the guys chose to resume the set and, in his haste to both return the drink and get back to his bass, he dumped the dregs of the beverage all over Marilyn. Ever the gentleman, he hurriedly apologised and told Usher to bring them all backstage after the show.

That's the legend, anyway, and it's probably true - is it likely that anyone would go to the lengths of inventing such drivel? - but the story of the Honeys has it's true beginnings in the late fifties, when Mae and Irving Rovell's three daughters, Marilyn (born 1947) and younger sisters Diane and Barbara, decided to organise their informal music-making on a more disciplined basis, hence the Rovell Sisters (funnily enough, at about the same time and just across town, three brothers - with a cousin and a friend - were doing much the same thing...), who sang just about anywhere that would have them, garnering several prizes from the "Rocket to Stardom" TV shows before graduating to Oldsmobile commercials (to appreciate the significance of this, it's necessary to have experienced southern California car adverts, which are nothing if not entertaining). With the turn of the sixties, other concerns began to replace the music and the Rovell Sisters quietly folded, Barbara departing the scene for some eighteen years.

That might have been the end of the story, had it not been for cousin Sandra Glantz; better known around the LA studio scene as Ginger Blake, as early as 1960 she could be heard on a Gary Usher (surprise!) single and in 1961 even released a 45 herself under the appalling moniker of Ginger & the Snaps. In those loose early days, it was quite normal for her cousins to sit in on some of her various sessions, and to probably pitch in with a few vocals themselves... though not, as has been claimed, on the Rachel & the Revolvers 45 (that's Betty Wright) nor as the Rebelettes on any Duane Eddy records (whoever else it might be, the Honeys it isn't). Thus by late '62, Ginger, Marilyn and Diane were accepted as part of the LA music scene.

Which brings us back to backstage at Pandora's Box, where Mr. Wilson met Miss Rovell in more relaxed circumstances and something, as the cliché has it, clicked. That Brian was currently engaged to Judy Bowles (the inspiration for Surfer Girl) was, apparently, of no great import - in fact, that relationship had been heading for the rocks for some time, and it has been postulated that Marilyn snagged Bri on the rebound. Well, you never know..

Brian's desire to work with the as-yet un-named Honeys followed his attending a session of Gary Usher's where the girls were doing backups. According to Marilyn, "He heard us sing and just flipped; he said, 'I've gotta cut with you!'" Capitol shared his enthusiasm, probably based on the assumption that beach girls - hence the 'Honeys' tag - would prove as marketable as Beach Boys.

Which just goes to show no-one's infallible; released in the May of 1963, the Honeys' debut single hovered on the fringes of the Hot One Hundred, achieved limited local success but never quite made it on a national basis. The production was credited to Nik Venet, but the

touch, albeit formative, of Brian Wilson was evident. Equally evident was a factor the Honeys shared with Phil Spector's girl groups, an almost complete inability to sing in key and/or harmony. From the very start, it was obvious that, whilst their backing vocals were more than adequate, the Honeys as lead vocalists was a dubious concept. Ginger could cut it more often than not, but Diane and Marilyn... well, let's say Lesley Gore lost little if any sleep worrying.

The vocals aside, the record wasn't that bad... which is admittedly akin to saying "nice car - pity it's got no engine". Surfin' Down the Swanee River (a rewrite by Brian which probably caused Steven Foster to perform handsprings in his grave) featured Bri and Skip Taylor on backing vocals and swung along nicely whilst Shoot the Curl - one of Ginger's numbers - was possessed of a lot of energy, but also rather to many stops and starts to flow properly. Both backing tracks featured the cream of the emergent LA session men (soon to be labelled "The Wrecking Crew" - but that's another story altogether..), as would subsequent Honeys releases. This first single was also notable in that it was the only Honeys picture sleeve ever issued, and in a very limited quantity of 700. This figure rapidly became smaller still when Capitol, for reasons best known to themselves, recalled all the unsold pic. sleeves a few days after the disc's release and destroyed them all. Today, less than 150 are thought to exist and the last price recorded at auction was close to \$300!

Undaunted, Brian persisted and five months later, Pray for Surf/Hide Go Seek appeared in the stores. But not for too long as Capitol, having gone to all the trouble of pressing and distributing the record, had a sudden (not to mention late) attack of cold feet over using the word 'pray' in the title - this was 1963, remember - and withdrew the single from circulation, quite possibly robbing it of a chart placing, for Pray for Surf was a terrific song, propelled at high speed and energy by a great musical and vocal arrangement from Brian, some sassy sax from Steve Douglas and powerful drumming by Hal Blaine. The flip, by contrast, tries hard, makes a lot of noise but never really convinces, something of a surprise as it was written by Brian, whereas the A side was a Ginger/Diane collaboration.

Despite a notable lack of 45 success, a Honeys album project was discussed and apparently Capitol gave a provisional go-ahead, spurring Brian to compose new material. At sessions during late 1963, five titles were recorded, In The Still of the Night, (Make the Night) Just a Little Longer, From Jimmy With Tears, The One You Can't Have and You Brought It All On, the last two being Wilson originals. As a possible taster for the album - and a test of public demand for further Honeys product - The One You Can't Have/From Jimmy With Tears was released as a single in December. The B side - a ballad sung in a somewhat staccato style - was one of Brian's less inspired productions. The A side was just short of magnificent, however, a driving number with a full production, dynamic arrangement and great vocal from Ginger. It would have been truly magnificent, had not Capitol made a complete pig's ear of mastering the tape, which resulted in the finished product sounding like a cross between a demo and something mixed by a deaf gorilla. Presented with such an artefact, the public ignored the disc in droves, causing Capitol to pull the plug on the album project before two other new Wilson compositions - Funny Boy and No Big Thing - could be committed to tape.

The remaining songs from the sessions would appear to indicate that, had the album been released, it would have been divided reasonably evenly between rockers and ballads, and would have been of equally variable quality. In The Still Of The Night as produced by Nik Venet was pretty insipid; a lazy sax break was its only saving grace, and the less said about the vocals, the better (though, interestingly, Brian's arrangement of the song differed little when the Beach Boys recorded it for 15 BIG ONES some thirteen years later). (Make The Night) Just A Little Longer - another Venet production - suffered from an overly lush string arrangement which all but drowned Ginger's more than pleasant vocal and was generally forgettable. Brian's production of his own You Brought It All On was a different matter, however, very much in the mould of The One You Can't Have with a driving beat, fine harmonies in the bridge, another Steve Douglas sax special and the Wilson hallmark stamped on every aspect of the song, which is easily the equal to any released Honeys track.

Having suffered three failed singles, and with three unusable (as far as the label was concerned) tracks in the can, Capitol were not likely to be favourably disposed towards financing any further Honeys product. Warner Brothers, doubtless noting Brian's growing

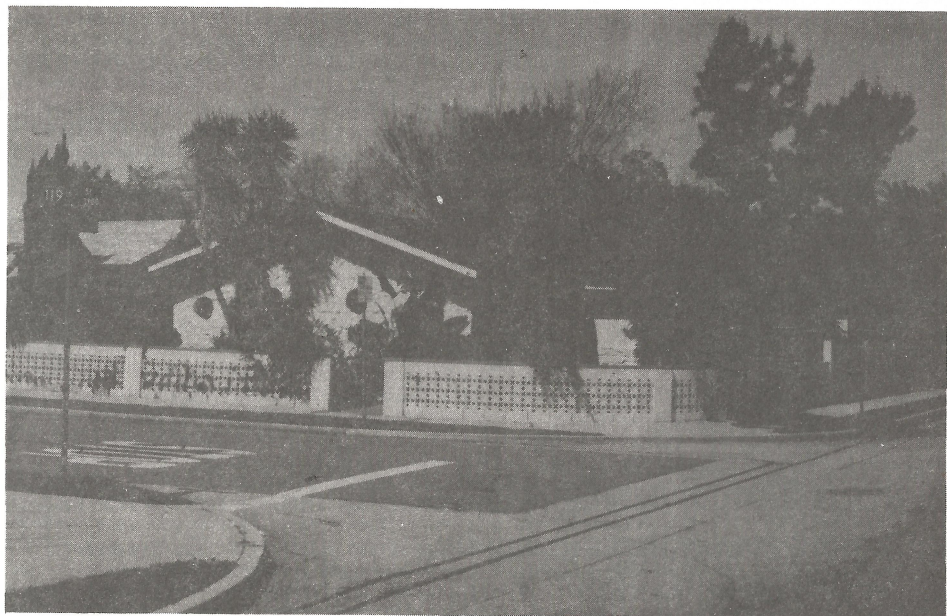
success with the Beach Boys, were, and advanced sufficient funds to enable Bri and the girls to enter Gold Star studios early in 1964 with the intent of cutting two sides. In the event, it would appear that most of the greenbacks were used up creating the A side, He's A Doll. Another B. Wilson original, the production was as full as any Beach Boys single up to that time, subtle echo and alternating leads rectified the vocal shortcomings that had dogged earlier releases, and the end result measured up to anything the vastly over-rated (sez I) P. Spector had so far concocted. In stark contrast, the B side - the Ginger/Diane Love Of A Boy And A Girl - was a simple demo; Ginger played the piano, Brian bass and rhythm sticks, over which the girls sang, and none too well at that. Maybe Brian figured no-one would bother listening to the flip of such a dynamite A side. He was right - the only snag was, no-one apparently wanted to listen to the A side either, and one of Brian's best extra-BB production efforts vanished from ken of all but a few knowledgeable followers.

If the Honeys had been forced to survive on their record royalties alone, times would have been hard indeed. Luckily, they were in reasonable demand as session singers, performing backing vocals for just about anyone recording in LA during the mid sixties (though it must be noted that some discs reputed to have Honeys involvement are probably not them, for the simple reason that they could much too good!); Jan & Dean, the Surfaris, Bruce Johnston, Annette Funicello are just the better-known of the myriad of artists they've backed up, in addition to the Beach Boys of course. Commencing with the stirring cheerleader parts on the 45 mix of Be True To Your School, the Honeys - in one permutation or another - have sung on just about every Beach Boys album to date. In return, the BB's have backed up the Honeys in concert, not once but twice, one in Santa Maria and once at the Hollywood Bowl in 1963.

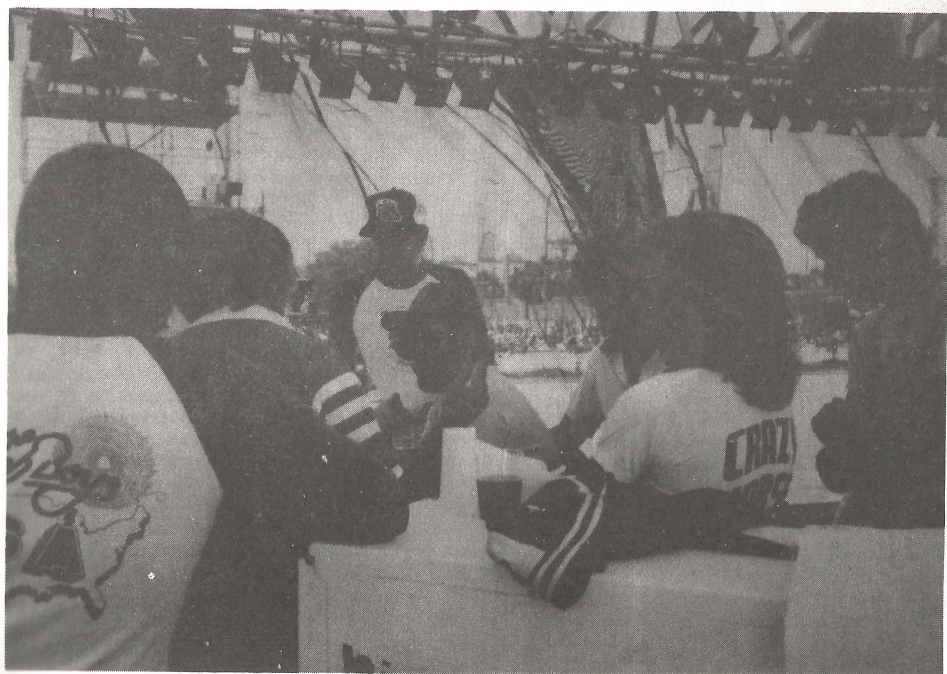
Ginger & Diane also wrote and demoed material for other artists, with as much apparent success as their Capitol and Warner's releases. Five such demos appear on the legendary HONEYS DEFINITE ALBUM bootleg, 'released' in February 1978. Three are very basic, with Ginger playing piano, drums and sometimes organ; Once You've Got Him was intended for Haley Mills and is performed in a reasonably acceptable English accent, For Always and Ever was one the Paris Sisters chose to pass on whilst Little Dirt Bike is generally accepted to be the inspiration for Brian's minor classic Little Honda. Darlin', I'm Not Steppin' Out On You and When I Think About You are two country styled numbers which were not only all but finished but also rather fine (bearing in mind it's next to impossible to sing a country song out of key!). All the demos were cut in 1963 and demonstrate, along with Pray For Surf, that Ginger and Diane contributed almost as much to the Honeys sound as did Brian.

From mid-1964 onwards, Brian had better things than the Honeys to concentrate on and the group was held in limbo. Diane did some modelling and began contracting (that is, making sure all the instruments and musicians turned up for the sessions) for Brian, beginning with a real baptism of fire during the SMILE period. Ginger kept up the sessions and even managed to get another Ginger and the Snaps single out. Marilyn married Brian on 7th Dec 1964 (which may, or may not, have had something to do with his first breakdown some sixteen days later) and for the next few years kept house, indulged her husband, tolerated his often eccentric friends and behaviour and presented him with daughters Carnie (29th April 1968) and Wendy (16th October 1969). During this time, there was just one little musical excursion. If you were one of the very, very few people who bought Vegetables by Laughing Gravy, you were probably a Beach Boys fan and would therefore detect, behind the eternally off-key tones of Dean Torrence, Brian, Marilyn and Diane having a lot of fun. The story goes that Dean, dropping in on a SMILEY SMILE session, heard the band re-cutting one of the legendary SMILE tracks, expressed his liking for it and told by Bri, "You can have it if you like". The rumour is that when Brian turned up at Joe Osborn's garage studio the next day, he brought not only Diane and Marilyn, but also one of the original SMILE instrumental tracks, over which he, the girls and Dean dubbed their vocals. It's daft enough to be true...

Having been through the trauma of SMILE Brian, in typically illogical fashion, decided to 'get simple again', which apparently required the reactivation of the dormant Honeys, who duly followed their mentor into the studio in December 1968 and recorded three titles. Two of these, Goodnight My Love/Tonight You Belong To Me, appeared under the Capitol banner in the February of the following year; both were pleasant, undemanding, nicely produced and arranged tracks, both non-originals. It goes without saying that the record sank without

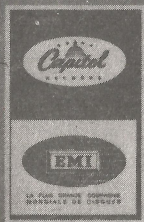


QUESTION: What is the significance of this house?
A prize for the first correct answer.



RARE PICTURE SLEEVE

EAP 502458



THE BEACH BOYS



Photo Capitol

DON'T TALK ■ GOD ONLY KNOWS ■ I KNOW THERE'S AN ANSWER

so much as a ripple. Left in the can was the Murry Wilson composition, I Know You're Gonna Be Alright, which he also reportedly produced, an assertion not born out once the track is heard as, in all respects, it was very similar to the single.

And that was the end of the live for the Honeys; Ginger headed off to Las Vegas for part of each year, making a good living on the cocktail lounge circuit, and keeping up the session work back in LA, helping out the likes of the Supremes, Jimmy Webb and Johnny Rivers. Diane carried on contracting for the band and Marilyn continued to look after Brian (after a fashion). And so it went, until a day in 1971, when fall broke, and became not winter but Spring.

...AGD

STOMP 31 POLL RESULTS

COVER VERSIONS (favourites)

1. I Can Hear Music	58	20. In The Still of the Night	8
2. Then I Kissed Her	54	21.) School Days	7
3. Hushabye	47	21.) Barbara Ann	7
4. Sloop John B	35	23. Louie Louie	6
5. I'm So Young	34	24.) Peggy Sue	5
6. Why Do Fools Fall In Love	25	24.) Little Girl (You're My Miss America)	5
7. Palisades Park	24	26.) Shortenin' Bread	4
8. Cottenfields	23	26.) Be My Baby	4
9. A Young Man is Gone/ Their Hearts Were Full of Spring	20	26.) Papa Oom Mow Mow	4
10. Just Once In My Life	19	26.) We Three Kings of Orient Are	4
11.) Rock 'n Roll Music	17	30.) Johnny B. Goode	3
12.) Do You Wanna Dance	17	30.) The Lord's Prayer	3
13. Come Go With Me	16	32.) Bluebirds Over the Mountain	2
14.) I Was Made to Love Her	14	32.) Summertime Blues	2
14.) Devoted To You	14	34.) Sea Cruise	1
16. Chapel of Love	12	34.) Times They Are A Changin'	1
17. Graduation Day	11	34.) Riot In Cell Block No.9/Student Demonstration Time	1
18.) There's No Other	9		
18.) Teach Me Tonight	9		

PRODUCER (other than Brian Wilson & The Beach Boys, next choice for producer)

1. Phil Spector
2. The following received two votes each: Adrian Baker, Chris Rainbow, Bruce Springsteen, Todd Rundgren, Steve Desper, Jim Steinman, Glyn Johns
3. The following received one vote each: Daryl Dragon, Dave Edmunds, George Martin, Jeff Lynne, Paul McCartney, Nick Lowe, Gary Usher, Bruce Johnston, Lindsey Buckingham, Ted Templeman, Eric Stewart & Graham Gouldman (10cc), Chris Neil, Trevor Horn, James William Guercio

Thanks to everyone who entered, and the results prove that this was a very successful poll, and it's interesting to see how many different cover versions were chosen.

WINNERS of this poll, who receive the Carl Wilson promo single, and who were picked out at random from all who entered are:

RHONDA WOODFINE and MARK WETHERILL

O.K., now for this issues poll, for which you could win six photo copies of the HOLLAND promo booklet, which is very interesting reading.

All you have to do is let me know of your three favourite Beach Boys album compilations from any country and including the World Record Set (each LP should be voted individually). My choice is:

1. GOOD VIBRATIONS - BEST OF THE BEACH BOYS - US Reprise
2. TEN YEARS OF HARMONY
3. CALIFORNIA DREAM (because of all the ballads on the B side) - World Records

Also, from a suggestion by Mark Wetherill, list your three favourite UK B sides of singles.

Finally, a suggestion by AGD, for whose who have the Byron Preiss' biography, let me know your favourite illustration - Andrew's choice is 15 BIG ONES with Brian up a lamp post.

...MIKE

BEACH BOYS/PHIL SPECTOR

It has never been a secret that Brian Wilson's favourite record is Be My Baby by The Ronettes and that Phil Spector was perhaps Brian's biggest influence in his development as a producer. Brian took Phil's influence to its limits and beyond with the PET SOUNDS album.

Brian and the Beach Boys have recorded many of the great songs connected with Phil Spector over the years, some remaining in the vaults as yet unreleased, but it's interesting to put them together on paper and see just how many there are.

The first connection was back in 1964 when Phil cut a track for Brian's song Don't Hurt My Little Sister. Darlene Love apparently recorded a vocal for it but it was never issued. The track eventually came out as Things Are Changin' by the Blossoms, a promotional record for equal opportunity. The Beach Boys TODAY album featured I'm So Young on the ballad side also recorded by the Ronettes on their PRESENTING THE FABULOUS RONETTES album but originally recorded by The Students; Brian's version certainly matched Phil's. Then I Kissed Her was changed from Then He Kissed Me, a big hit with The Crystals and appeared on the SUMMER DAYS album, it was a top 5 single in the U.K. Al Jardine does a great lead vocal on it and I suppose if it was recorded today it could be titled Then She Kissed Me. The Crystals version just wins out for me because of its dynamic intro. The Crystals first single There's No Other (Like My Baby) was the next to be covered on the BEACH BOYS PARTY album, also making up the B side to The Little Girl I Once Knew and its spontaneity makes it just about the best cut on the PARTY album.

No more Spector covers appeared until 1969 when Carl produced a far superior version of The Ronettes' I Can Hear Music which was produced by co-author Jeff Barry. It's one of the groups best cover songs ever, and STOMP readers agree to that because it came first in our poll for cover version favourites on page 12.

There were no more Spector songs recorded until Brian's return to the 'fold' in 15 BIG ONES. This time two songs appear; - The Righteous Bros.' Just Once In My Life and The Ronettes Chapel of Love, which was a big hit for the Dixie Cups. Also recorded around this time was The Drifters' On Broadway which Phil produced on The Crystals album HE'S A REBEL. Al Jardine sings the lead on this unreleased ADULT CHILD track. Brian recorded many oldies during 1976/77 and apparently a solo recording of The Righteous Bros' You've Lost That Lovin' Feelin' exists, I sure hope we get to hear it one day.

In 1979 at a session in Santa Barbara a track was cut for The Crystals hit Little Boy by this time changed to Little Girl. The vocals were never completed and the backing track was used for Sunshine on KEEPIN' THE SUMMER ALIVE. At some later sessions for KTSA The Crystals' Da Doo Ron Ron was recorded. Mike Love and Adrian Baker cut the song this year, it certainly would be interesting to be able to compare the two versions.

Finally, three songs crop up. Brian's favourite Be My Baby, which of course appeared on Mike Love's solo album LOOKING BACK WITH LOVE. I always imagined a Beach Boys version of

this would have a Carl Wilson lead vocal. Ike & Tina Turner's massive hit River Deep Mountain High and a Ronnie Spector solo Why Don't They Let Us Fall In Love which is on the Ronettes GREATEST HITS VOL.2 included in the Phil Spector boxed set were covered in 1980, although vocals were not recorded for the Ronnie Spector number.

That makes a bakers dozen of songs recorded with Spector connections and it would be great if some time in the future they could all appear on one album with a title like THE BEACH BOYS SING PHIL SPECTOR. Six of the songs remain in the can unfinished or just un-issued.

In the Rock Marketplace magazine of October 1974 listed in the unreleased songs is the Modern Folk Quartet's This Could Be The Night which appears on Phil Spector's RARE MASTERS VOL.2, but as there is no mention of this song in Brad Elliott's book I must assume that it hasn't been recorded.

BEACH BOYS/PHIL SPECTOR LISTING

	<u>Original Spector Involvement</u>
I'm So Young - Beach Boys	Ronettes
Then I Kissed Her - Beach Boys	Crystals
There's No Other (Like My Baby) - Beach Boys	Crystals
I Can Hear Music - Beach Boys	Ronettes
Chapel of Love - Beach Boys	Ronettes
Just Once In My Life - Beach Boys	Righteous Bros.
On Broadway - Beach Boys - unreleased	Crystals
You've Lost That Lovin' Feelin' - Brian Wilson - unreleased	Righteous Bros.
Little Girl - Beach Boys - incomplete	Crystals
Da Doo Ron Ron - Beach Boys - unreleased	Crystals
Da Doo Ron Ron - Mike Love/Adrian Baker - unreleased	Crystals
Be My Baby - Mike Love	Ronettes
Be My Baby - Beach Boys - unreleased	Ronettes
River Deep/Mountain High - Mike & Brian - unreleased	Ike & Tina Turner
Why Don't They Let Us Fall In Love - Mike & Brian - incomplete	Ronnie Spector

...MIKE

"A CONCERT IDEA FOR THE BEACH BOYS"

Many readers and writers of STOMP have bemoaned the fact lately that Beach Boys concerts of the past few years have concentrated too much on the 1962 to 64 period and not enough on the middle and latter years of their career. If all those in attendance at BB concerts were as musically inclined as we are, then there would be a varied selection of songs from all years and not just long ago songs. But the boys sing what the crowd yells for each and every year, and invariably it is stuff like Surfin' USA over and over. I have a new idea for the Beach Boys. At any venue where there are 2 shows in one day (or one show one day, one the next), have two different types of concerts. The first concert could be for the general audience which most often enjoys the early surf and car material. The 2nd set could be advertised as "for Beach Boys devotees only" and naturally some of the other folk would come anyway just to hear what a real Beach Boy fan would want to hear (curiosity seekers!). The basic idea I have for the concert for the real fans (STOMP folks and so on) would be for Brian and Company to sing two songs from each year of the entire Beach Boys career. One song would be a hit from that year (a well known song) and the 2nd song would be a lesser known song (album track, etc.) but one which is still a fan favourite. This way you would be getting the most varied and I believe the most desirable possible concert you would ever hope to hear from the guys today. Also, it would make one excellent "live" double album because they would be performing songs not generally heard or available on some previous live album. If any of the Beach Boys could be made aware of this idea, it might just make for one good concert after all. Just to wet your appetite, here is my suggestions for such a possible concert, if one was ever done in this fashion. Keep in

mind that two songs are done from each year in succession, one real popular and one common:

Beach Boys Fan Concert - Begins with the year 1963

1963	Surfin' USA	Shut Down
1964	I Get Around	When I Grow Up
1965	California Girls	Amusement Parks USA
1966	Good Vibrations	Here Today
1967	Heroes & Villains	Wonderful
1968	Wild Honey	Be Here In The Morning
1969	Breakaway	Time To Get Alone
1970	This Whole World	Slip On Through
1971	Surf's Up	Till I Die
1973	Sail On Sailor	Only With You
1974 & 1975	Nothing (might be odd to hear Child of Winter)	
1976	It's O.K.	Susie Cincinnati
1977	Let Us Go On This Way	Johnny Carson
1978	She's Got Rythmn	Hey Little Tomboy
1979	Good Timin'	Shortenin' Bread
1980	Keepin The Summer Alive	Goin' On
1981	It's A Beautiful Day	San Miguel (Reprise songs)

...GENE DAVIDSON

CHARTFAX

Our final Chartfax feature is the highest chart placings for U.K. albums. This will probably not be complete as we only have figures available for albums that reached the top 20. Where we have the full information the date of chart entry is first followed by highest position reached and then number of weeks in the top 10.

	<u>Date of Entry</u>	<u>Highest Position</u>	<u>No. of weeks in</u>	
			<u>Top 10</u>	
SURFIN USA	23. 9.45	17	-	
BEACH BOYS PARTY	17. 2.66	3	9	
BEACH BOYS TODAY	21. 4.66	6	5	
PET SOUNDS	7. 7.66	2	26	
SUMMER DAYS	7.10.66	4	10	
BEST OF	10.11.66	2	56	
SURFER GIRL	23. 3.67	13	-	
BEST OF VOL.2	25.10.67	3	10	
SMILEY SMILE	15.11.67	9	4	
WILD HONEY	20. 3.68	7	5	
FRIENDS	25. 9.68	13	-	
BEST OF VOL.3	27.11.68	8	2	
20/20	20. 3.69	3	5	
GREATEST HITS	19. 9.70	5	5	
SURF'S UP	27.11.71	12	-	
HOLLAND	24. 2.73	20	-	
20 GOLDEN GREATS	26. 6.76	1	15	
15 BIG ONES	10. 7.76	31	-	
LOVE YOU	26. 6.77	28	-	
LA (LIGHT ALBUM)	7. 4.79	32	-	
KEEPIN' THE SUMMER ALIVE	12. 4.80	54	-	

...MIKE

QUESTIONS AND ANSWERS

From Alan Marshall:

- Q: Is the country version of Cottonfields available on any other LP apart from the boxed set and the early SUNFLOWER release, and if I buy a copy of the single will it be the 20/20 version?
- A: The steel guitar version as its known is the single version and it is also available on the Beach Boys GREATEST HITS ST 21628 and the Australian BEACH BOYS/BRIAN WILSON RARITIES LP. If you get the US Reprise Back to Back Hits copy no. GRE 0106 you will find the 20/20 version with Do It Again on the flip.
- Q: On the Steve Miller Band LP YOUR SAVING GRACE on the track The Last Wombat in Mecca there is a guest guitarist called "Minor" Wilson, is this Carl?
- A: It has never been mentioned anywhere that Carl guests on this track and it certainly doesn't sound like his guitar style, maybe some of our US subscribers can help us on this one.
- Q: Will the Leonard Bernstein TV Special in which Brian sings Surf's Up be shown at this year's Convention?
- A: The Surf's Up video is just about the rarest Beach Boys video going and we don't know anybody who has a copy of it, so unless someone, somewhere, has a copy and brings it along, I doubt it very much.
- Q: Were Brian or Van Dyke Parks involved in the piecing together of Cabinessence from 20/20 and do either play or sing on it?
- A: Though not proven, it's more than likely that Van and Brian did play on the original SMILE tracks. Van can't sing to save his life, but Bri almost certainly put down at least a guide vocal; the majority of the vocals were added to existing instrumental tracks in 1969, however. Neither Brian nor Van had anything to do with the creation of the Cabinessence collage from fragments of Home on the Range, Who Ran the Iron Horse and The Grand Coulee Dam. The track as released on 20/20 is the result of the rest of the band experimenting with some twenty five different combinations of the fragments, hence the production credit is less than strictly accurate!
- Q: On the song Surf's Up the section that Brian sings himself, was this from the original 1966 version or had it been re-recorded in 1971, and does Brian play on it, and does Brian sing on the 'Child is Father to the Man' refrain?
- A: The released version of Surf's Up is another composite of three fragments. The first section is a 1971 Carl vocal over an actual 1967 SMILE track. Brian's part of the song was recorded in December 1966 for the Leonard Bernstein 'Inside Pop' special. He recorded a simple piano track first, then overdubbed a vocal (this track wasn't, in fact, used for the TV show - they shot that in Brian's house - and shows signs of further work). Brian's voice can be heard during the 'Child' tag, but as a part of the original Surf's Up track. The Child track was overlaid with all the vocals added in 1971 to an original SMILE instrumental track. Very few of the original SMILE tapes have any form of vocal on them and of these, fewer still are anything like finished.

...MIKE & AGD

PROMOTING HOLLAND

This is how the HOLLAND promotional booklet described the music on the album:

"Their six-month emigration to Holland to realize an album project, the Beach Boys have demonstrated both a broadened insight into being and a good grip on the purpose for contradiction. The decision to leave California, where the group had recorded all of its previous studio efforts, bore with the challenge to rediscover "why" a land of 24 hour a day supermarkets could still hold value for humans anguished over their home's ecological

condition long before linguists named it.

The contradiction of the Beach Boys is borne in many forms. Most notable of late was the bringing of two South African blacks, Ricky Fataar and Blondie Chaplin, into "all that is American and white". However, in HOLLAND the Beach Boys have imparted reason for that contradiction and served their audience with new ones as well:

- they left a land of water, California for a change, but landed upon the land stolen from water, Holland, where they recorded the cries of drowning men and floating images more imaginatively than any before them have attempted;
- they looked at the land they spurned and praised it, returning to that land nostalgically but without hope of tomorrows."

If you would like a photo copy of the entire booklet, which is quite a comprehensive coverage of the whole HOLLAND story, then don't forget to enter the poll.

...MIKE

LETTERS

Dear STOMP,

I cannot understand those who have written in STOMP complaining about the critical approach by certain 'contributors' in recent editions. As far as I can make out such criticisms are well founded, and I for one would prefer to read informed criticism rather than pages of laudatory odes. The thing I find most refreshing about STOMP is that the music comes first, rather than fan worship. I find it much more interesting to read about SMILE out-takes, rather than Brian Wilson's favourite breakfast cereal.

The Beach Boys 'scenario' is depressing at the moment, and its no use trying to paint a rosy picture that would be pure fabrication. In many ways current affairs in the Beach Boys camp remind me of the situation in 1970 viz a viz the Beatles. Every month we hear of plans for albums, live shows etc., but nothing ever happens. It definitely gives you a feeling of deja vu - not that I'm old enough to have experienced the LET IT BE period for myself! I have a feeling the outcome will be the same too, with those in the group going their separate ways.

I'm a great Beach Boys fan but I'm also a realist.

...TREVOR HOUGHTON-BERRY

Dear STOMP,

What a positive issue STOMP 30 was, it's a pity that not all editions are this way. It looks like even AGD has seen that not all Beach Boys (related) things are bad. It's good to see that there are fans around with positive views. Thanks to folks like Alan Chambers, Phil Cooper, Brian Smith etc. Go on this way! Times aren't so bad. There's talk of a new album; they've had their 20th anniversary, it seems like Carl's back on tour and that they are well received at concerts. There are some good compilations around (for example, BW/BB RARITIES and TEN YEARS OF HARMONY), the SMILE tapes still do exist, do you want more?

Unfortunately the group do not receive the promotion they deserve even though they are back in the charts. Here in Switzerland it is hard to hear a Beach Boys song on the radio. CBS/Switzerland has absolutely no information/promotion/demonstration material on the Beach Boys. So why does the World treat the most influential group this way? Well, let's hope that at least STOMP will be generally positive in the future. I'd be only too pleased to receive letters from Beach Boys and Jan & Dean fans from all over the world, because it's "a lonely town when you're the only surfer boy around". Please write to Daniel Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

...DANIEL BOSSARD

SURFER GIRL

Surfer Girl could be termed the first 'proper' Beach Boys album in that it was the first that the group, or more specifically, Brian Wilson had complete control over. It was the first Beach Boys album to credit Produced by Brian Wilson and certainly is a much better LP than the bands two previous records - SURFIN' SAFARI and SURFIN' USA.

Released in 1963, it contains some of the Beach Boys most well-known songs and only has two instrumental fillers, and it is obvious that much more care was taken over it than the previous albums.

The title track of course set the precedent for later BB ballads and besides Surfer Girl itself, three other songs which have become BB standards are included; Catch A Wave with Maureen Love's harp giving the impression of Pacific breakers, Little Deuce Coupe and the first of Brian's personal songs, In My Room. The Surfer Moon is interesting because the arrangement features strings, the first time Brian used them. (Sacramento, the single Brian co-wrote and produced for Gary Usher was released about a year later and so was not the debut of Brian's use of strings, although several people have stated otherwise).

The album takes a very positive, sometimes even aggressive stance in favour of the twin cults of surfing and hot-rodding. In songs like South Bay Surfer, Surfer's Ruel, Our Car Club and the already mentioned Catch A Wave. The group adopted an 'us and them' attitude which was guaranteed to appeal to the chauvanistic side of most teenagers. This is best exemplified in Surfer's Rule which has Brian mimicing Frankie Valli's falsetto from Walk Like A Man and the group intoning 'surfers rule - Four Seasons you'd better believe it' in the background.

Hawaii features a Dennis Wilson lead vocal and according to the notes on the back of the sleeve the excellent Your Summer Dream is 'a tribute to the Four Freshmen'. Finally, the two instrumentals The Rocking Surfer and Boogie Woodie fill out the album.

...MARK WRIGHT

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(£1 per ad, maximum 50 words)

FOR SALE: Limited edition with picture sleeve - CALIFORNIA COLLECTORS SERIES VOL. 3 (four previously unreleased tracks): Brian Wilson - Gonna Hustle You and Don't You Just Know It, Jan Berry - Hide Your Love Away and A Tennaage Bat (A recording session). \$10 per copy includes AIRMAIL postage or 20% discount for 5 or more copies, if payment by cheque please add \$3 for bank charges. Contact: West Coast Services, P.O. Box 699, Blacktown N.S.W.2148, Australia.

FOR SALE: UK Rainbows: CONCERT mono very good £8 - CONCERT stereo no sleeve poor but playable £1 - WILD HONEY stereo o.k. £5 - CHRISTMAS ALBUM mono (original) offers over £10.
WANTED: Chris Rainbow's LOOKING OVER MY SHOULDER album. Please contact Chris Metcalfe, 71 Devonshire Road, Westbury Park, Bristol BS6 7NH.

FOR SALE: American magazine Who Put the Bomp issue 16 which contains a colour photo of Brian Wilson on the cover plus interview inside. Price £1.50 (order with confidence as I have several copies), to U.K. only. Write to: Malcolm Thorne, Crossways, Milland Road, Milland, Nr. Liphook, Hants., GU30 7JP.

BEACH BOYS FREAK, 19 and single, would like to correspond with femal fan, age doesn't matter friendship in mind. Interests are Beach Boys, California, and beach. Please write to Phil Cooper, 2 Frances Gardens, South Ockendon, Essex, RM15 5HT. All replies will be answered.

FOR COLLECTORS: 32 pages collector magazine, includes price-lists plus picture-sleeves of the US, UK Germany and Netherlands singles and albums of Beach Boys and related artists. Send IMO to value of £3.50 or \$6.00 to Geert Beusen, Sittarderweg 104, 6412 CK Heerlen, Holland.

JUST RETURNED FROM THE US and would love to hear from other Beach Boys fans, wherever you are. I'm 26 years and my debatable talents include music and writing. Please write to Valerie Kintop, 20 Pinches Close, Lancing, West Sussex, BN15 8PP.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans published bi-annually £6 write to Stephen McParland, 2 Kentwell Ave., Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscriptions of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. Subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, West Germany.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood Connecticut 06210, USA.

BRITISH BEACH MUSIC, 52 page booklet with photos, discographies and details covering '61-'82 of all Beach Boys and harmony music influenced British artists. Includes Adrian Baker, Tony Rivers, Chris White etc. Send £2.50 plus 20p P&P to Kingsley Abbott, 16 Burwash Road, London, SE18 7QZ.

OTHER NEWS

The Beach Boys were recently in at Rumbo Studios recording a new single which is rumoured to be a version of Del Shannon's 1961 hit Runaway, with Alan singing lead. The group have been singing this at recent concerts.

No U.K. release date for Carl's second solo album which was due out in the US at the end of July. The album is titled YOUNGBLOOD after the old Coasters' song. Myrna Smith's album advertised in February has still not been released in the US.

Since Carl's return to the line-up, their performance in concert has apparently been much improved. It's O.K. is now used as the opening song with California Girls featuring in the encore. Other different songs played are I Can Hear Music, Dance Dance Dance, Good Timin', Come Go With Me, Disney Girls, All Summer Long, Surf City and Be My Baby. At some shows Brian and Dennis have not been on stage. Others have included all the group. The Beach Boys are touring extensively these days so the recording of a new album seems to be secondary. The idea of an album with various producers looks like it has fallen through and the project with the Four Seasons has also come to an end. I wish the news was more positive.

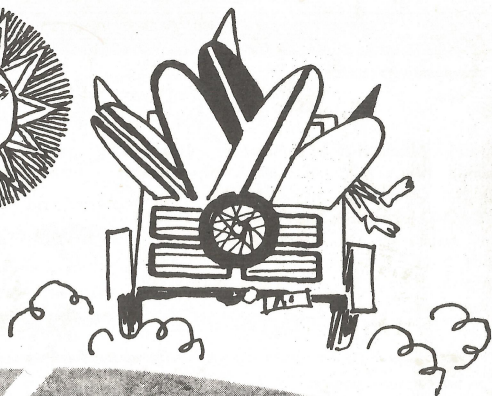
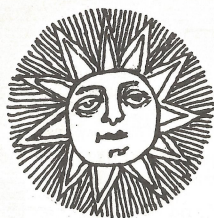
Good news for surf music collectors. In August CBS are putting out a double album called SUMMER MEANS FUN with hard to find tracks by The Rip Chords, Bruce and Terry, Jan & Dean and Bruce Johnston and The Hot Doggers. The number is CBS 22139. Track listing: Side one: Summer Means Fun, Surf City, Pipeline, Surfin' USA, Surfin' Safari; Side two: Custom Machine, Misirlou, Jersey Channel Island, Hey Little Cobra, This Little Woodie; Side three: Surfin' Craze, The Hamptons, Three Window Coupe, Trophy Machine, Like Summer Rain; Side four: Help Me Rhonda, Surfin', Hot Rod USA, Beach Girl, Summer USA. More details and a review in the next issue.

Look out for a forthcoming issue of the History of Rock Magazine which will be a Beach Boys Special; it's issue No. 39.

More Beach Boys music can be heard on adverts these days. After the British Caledonia ad using California Girls two more have quickly followed. Coppertone Sun Tan Oil use Do It Again, and Listermint Mouth Wash have a medley comprising Wouldn't It Be Nice, You're So Good To Me, Good Vibrations and Help Me Rhonda. Beach Boys music makes it on the radio one way or another.

That's it for this issue, so I hope to see as many of you as possible at the Convention on September 11th.

...MIKE



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